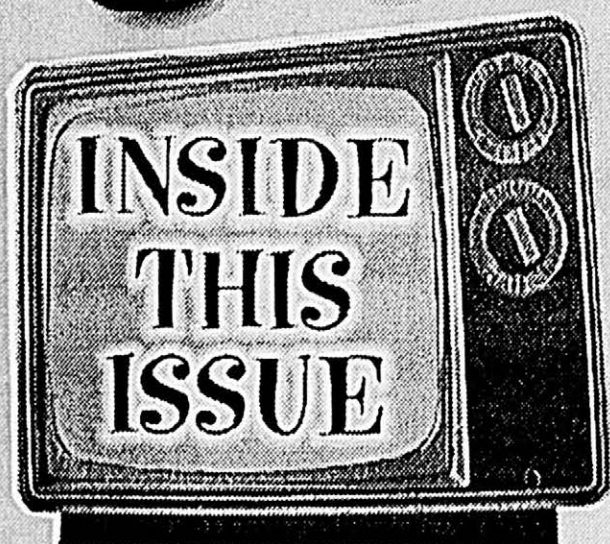
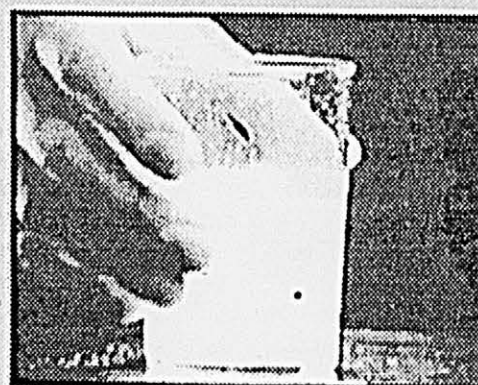


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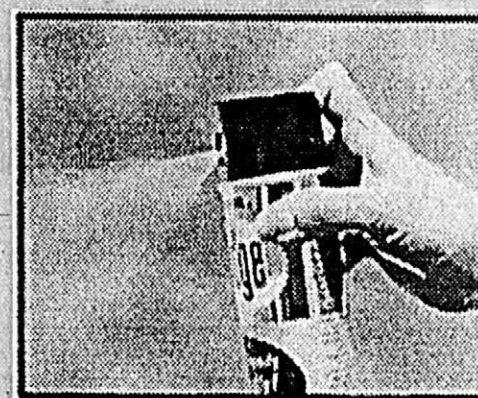
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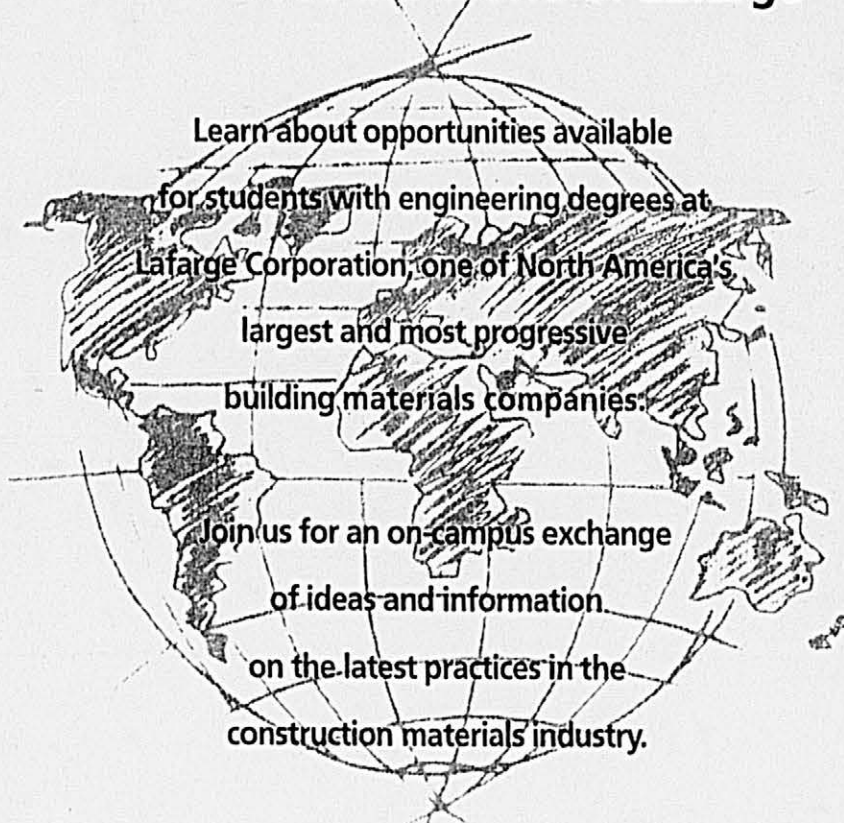


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Montréal behind the times

Local councillor pushes for tougher anti-smoking laws

by Adina Spivak

When it comes to anti-smoking legislation, Montréal is way behind other North American cities which have already adopted strong pro-health laws. Although Mayor Bourque promised to review existing laws governing where people can smoke, no new legislation has been proposed.

The extent of Bourque's action seems to be a promise to begin enforcing a 1987 provincial bylaw banning smoking in all municipal buildings. Since its implementation, the law has been virtually ignored in Montréal, including at City Hall.

According to City Councillor Marvin Rotrand, this is "part of a pattern in the Québec government where public health is never a priority."

Rotrand would like to see a redefinition of the term "public place" as any establishment with a business license.

To many Montréalers this may seem severe, but it is a trend that is slowly emerging across North America. Vancouver has recently adopted a law banning smoking in public places including restaurants, work places and malls.

Here in Montréal, 65 per-cent of restaurants still do not comply with the 1988 by-law which stipulates that all restaurants with 25 seats or more must reserve half of their spots for non-smokers.

"The basic problem is that the

city does not enforce the law so it is not respected... We have inspections in restaurants to ensure cleanliness where if there are problems, fines are issued and it is publicised," said Francois Damphousse of the Non-Smoking Rights Association in Montréal. He explained that the whole idea of a smoking section is illogical because the tobacco smoke does not stay in one area.

Like Rotrand, Damphousse would like to see a total ban on smoking in restaurants and public places. Both are quick to point out that they are not asking that tobacco be made illegal, only that it be better regulated.

Denis Côté of Info Tabac, offers another solution. He explained that, "in French culture, the population smokes a lot. French women in Québec have

the highest percentage of smokers in the world." He suggests that while anti-tobacco laws and publicity are strong in English Canada and the United States, little publicity exists in French. As a result, Quebecers are not as aware of the health hazards of smoking. This despite that 35 Quebecers die from smoking related diseases each day.

While the smoking population discusses these laws in terms of civil rights, Rotrand points out that it is "not an issue of civil liberty, but an obtuse inability to recognise the importance of public health."

Damphousse agrees that while, "everybody has rights there is a limit where one cannot harm other people."

The restaurant industry also feels threatened by these laws and that health bureaucrats do not necessarily know what is

best for the city. They fear the loss of business should stricter laws be implemented.

While these fears seem valid, other places including the state of California and Portland, Oregon have set precedents in this area and people have adapted to laws that prohibit smoking in restaurants and other public places.

However, it seems few changes are in store for Montréal.

"Montréal's record is poor and the government has no courage," declared Rotrand.

Damphousse suggests that this fear is not unfounded but that when the government "goes ahead with such legislation, it is important to inform the public as to why it is being introduced. This way the public will be more willing to accept the laws."

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Brief

Bursting McGill's bubble

Students to show other side of New McGill at anniversary celebration

As McGill makes plans to trumpet its greatness at this weekend's 175th Anniversary open house, some students are planning to blow the horn on the University's recent moves to downsize, privatise and increase tuition.

"This [the open house] is an opportunity for students to vent frustrations about post secondary education being restricted," observes Chris Carter, president of the Student's Society of McGill University (SSMU).

Over the past year, McGill Principal Shapiro has taken steps to privatise the University, cut its programmes, courses and services and put pressure on the Québec government to lift its historic freeze on tuition hikes.

Shapiro's efforts have been matched by both the federal Lib-

eral government and the Parti Québécois. The latest setback came just last week when Education Minister Pauline Marois' speculated that tuition in the province will soon start to rise.

Feeling that McGill has largely ignored students' numerous appeals to halt these changes and preserve the accessibility and quality of education, both the SSMU and the Post Graduate Students Society (PGSS) have decided to stir up some opposition.

"It's about time we see a campus-wide revolt over the administration's attitude toward education," said Micael Temelini, a co-ordinator of AGESM — McGill's Teacher's Assistant's union.

The much heralded opening ceremonies of the open-house

on Friday will see politicians from the federal, provincial and municipal levels as well as many faces from the McGill administration.

"If you were a Québec student movement activist, where else would you be?" asks Carter.

While SSMU Council opted not to endorse the upcoming demonstration at the birthday bash, it did issue a statement to oppose McGill's continued lobbying of the PQ government to deregulate and increase tuition fees.

PGSS, however, is going further.

The graduate students are endorsing a demonstration at 10 am tomorrow on the lower campus, by the Roddick gates. Several members have done media work to promote the protest.

They will be targeting Shapiro's lobbying of the PQ government and also handing an open letter to Pauline Marois, protesting her moves to make education less accessible.

Shapiro and Marois will be meeting before the open house to discuss the issue of tuition fees.

"As I understand it," said Erin Runions, vp- external for PGSS, "students want Marois to know that Shapiro does not speak on their behalf, nor with their best interests at heart. They want to display their disgust with the current administration's self aggrandizing, elitist and dictatorial attitude."

— by Anup Grewal

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TWISTED EVENING OF LOVE

Blue Valentine steals your heart

by Sarah Housser

Blue Valentine, written and directed by Montréal's Marianne Ackerman, is not your typical piece of English theatre. This urban love story takes its audience on a journey through the dark and light sides of twin brothers and one woman.

Rose, who goes by her pen name Jane, is a woman whose two names represent the dichotomy in her character. The audience witnesses the savy intellectual Jane evolve into Rose, a warm, strong, and more sympathetic woman.

"Women today want to have it all. In Rose's struggle to find what makes her happy, she illustrates the juggling act a woman must perform to find and maintain happiness in both her career and personal life," says Leni Parker who effectively conveys this metamorphosis in her portrayal of the Rose/Jane character.

Rose/Jane's metamorphosis brought about through her entanglements with the twins, both of whom are played by Bruce Dinsmore. Red, one of the twins, is a decidedly sensitive writer. He is "so in touch with his feelings that he can't remember to take out the garbage." He finds himself victim to both Jane, the shrewd book critic who ruthlessly trashes his first novel, and his wickedly pompous twin brother, Whitney.

Bruce Dinsmore successfully creates two distinct and opposite men. "Half the fun of the play was figuring out how we were going to do the changes fast enough," commented Parker. The costuming, by Maryse Bienvenu, helped in

Red's transformation from an insecure, victimised man, into a more balanced person, and a suitable lover for Rose. In contrast, Whitney remains a sadly tedious jerk.

In the span of one evening

not help but accept what Ackerman identifies as, "The insatiable desire of women to have it all." Gradually, Jane begins to accept herself as Rose.

"She tries to relate to Whitney, revealing her softer



PHOTO PROVIDED BY THEATRE 1774

Jane makes her way into the men's lives, putting a perverse spin on each of their already dysfunctional existences. This twisted triangle gradually reveals what Parker says love's all about; "It's about finding what you need, and what an individual couple needs, and holding on to love, if you are lucky enough to find it, through good and bad."

Leni and Bruce have great chemistry on stage and together bring this wacky love story directly into your comfort zone.

Ackerman has created a play, so accurate in some of its representations of love, one is forced to take a look at his/her own love life. Blue Valentine shows Jane/Rose grappling with the choice between archetypal Mr. Wrong (Whitney) and Mr. Right (Red). Parker plays her attraction to Mr. Wrong to be so frustratingly legitimate, one can-

more genuine side, which he interprets as weak. Jane, through her evolution into Rose, realizes she can love her best friend, Red. More importantly she finds that "she doesn't have to forsake herself in doing so," says Parker.

If you would like to laugh your way through an unsettling look at the good and evil contained in three very real lives, you should check out *Blue Valentine*. This is a very hip piece, as hip as the theatre it's playing in - the Monument Nationale. As Parker labels the piece: "Ackerman's on the edge, naturalistic, realistic writing," combined with a couple of talented local actors brings it all alive, making for a thoroughly enjoyable evening.

Blue Valentine plays at the Monument Nationale until October 12.

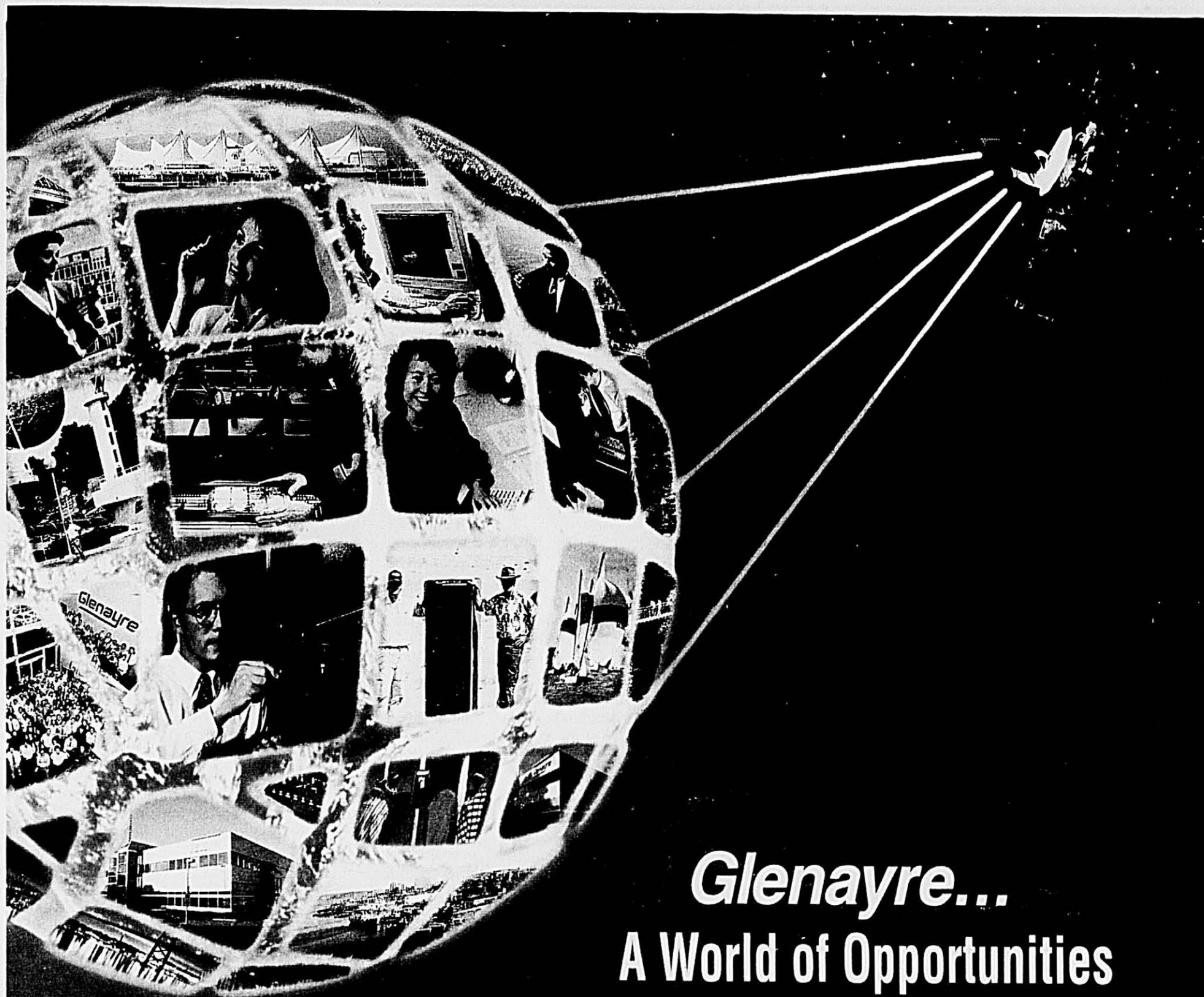
Note from below

The McGill Daily has officially opened elections for the positions of Information Editor, Layout and Design Co-ordinator and Project Co-ordinator. The nomination period for these positions runs until Thursday, September 26 at 17h. Elections will be held at that time at our staff meeting.

All McGill Daily staff members are eligible to run for these positions. To become a staff member, a person must be a member of the Daily Publications Society (i.e. McGill student) and contribute six published articles, photos or graphics to the Daily, or 12 hours of production night work.

For more information about the definitions of the positions of Information Editor and Project Co-ordinator, please come down to our room B-03 office in the Shatner Building and ask to speak with an editor.

As well, readers are reminded that the Daily's weekly staff meetings (Thursdays at 17h in our office) are open to everyone.



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MISANDRISTS OF THE WORLD UNITE

Heed the call of the SCUM Manifesto

by Nicola Kuchta

So, you're sick and tired of the way things stand, weary of watching society flush itself down the toilet. If you feel that "fucking-up, looting, couple-busting, destroying, and killing" are the answer, pick up Valerie Solonas' *SCUM Manifesto*. I found her to be a little further along the extremism scale than most people I know, but that only made it a more interesting read.

I must admit, I'm a pop culture moron, but for those of you who know even less than I do about the life of Andy Warhol (i.e. you haven't seen *I Shot Andy Warhol*) let me give a little background info to help you place the Manifesto: Warhol was one of the mainstays of the pop art movement of the '50s and '60s, and Solonas shot him in 1968.

As to the fabled Manifesto, here's a hint of its intent: SCUM stands for "the Society for the Cutting-Up of Men." Solonas is in no way mealy-mouthed about her absolute hatred of all males except drag queens, whom she merely despises. Her goals are clear from the onset: "overthrow the government, eliminate the money system, institute complete automation and destroy the male sex." She firmly believes that matriarchy would solve the problems of the world, all of which were created by men. Solonas claims that men are essentially egocentric, sexual, and half-dead; unable to relate or "groove" with other humans. Males, she says, spend their entire lives trying to defend their 'femininity' and passivity, trying to prove they're not women although they really want to be.

At the center of her claim is an interesting gender reversal I have yet to come across elsewhere. Men, as we know them, are actually female, but admire the qualities and characteristics of males so much that they attempt to claim those qualities as their own. Women, on the other hand, are actually males who have had "womanliness" projected onto them. Men are so ashamed of their passivity that it becomes necessary for them to cast it onto women. Still with me? Solonas is less than concise, and it does get more complicated as she gets deeper into who is whom, but this isn't an essay, so I'll leave it up to you to read the document.

Valerie Solonas was defi-

nately not a middle-of-the-road kind of gal, but I was disappointed to see her depicted as a raving loony in the film *I Shot Andy Warhol*. She was no more insane than Shulamith Firestone, a widely acknowledged feminist of the early '70s who advocated many of the practices laid out in the infamous manifesto, like complete automation. However, the 'women's' movement was still taking hesitant, conservative steps forward and was unprepared to receive Solonas' discourse even a few years ahead of schedule.

I think what I found most interesting was that, if I brush aside the killing bit, the SCUM Manifesto isn't that radical. It's radical in that no woman has ever put forth anything like it, but I couldn't help noticing the similarities between it and rhetoric written by male physicians about the "nature" of women in both past and present times. Take, for example, Henry Maudsley, a renowned physician and professor of the early 1900's and a contemporary of Breuer and Freud.

In an article entitled *Sex in Mind and in Education*, Maudsley argued that, anatomically, women were unable to engage in intellectual activities (like education) while maintaining their reproductive capabilities. He ponders whether "...women can scorn delights, and live laborious days of intellectual exercise and production, without injury to their functions as the conceivers, mothers, and nurses

of children. For it would be an ill thing, if it should so happen, that we got the advantages of a quantity of female intellectual work at the price of a puny, enfeebled, and sickly race. In this relation, it must be allowed that women do not and cannot stand on the same level as men."

Unlike insert-your-favourite-bastard-here (i.e. Freud, Maudsley, etc.), Solonas doesn't use subtlety to gloss over some of her more negative thoughts. Her language is colloquial and readily understandable, with no eight syllable scientific terms, and little intellectualisation. Perhaps the only differences between her and millions of male 'authorities' are that she's a woman, and that she didn't attempt to make herself mass-marketable. They use different rhetoric, but the male political, social, and medical establishments have been trying to sell women's inferiority for centuries now. I can understand that the SCUM Manifesto is a little dated, and a little 'out there' for most of the populace, but discussions around Solonas and her ideas make her appear to be missing a few marbles. Essentially, Solonas reclaims the language of male discourse for her own devices. We must take a closer look at the way in which a predominantly male establishment uses equal 'absurdities' to discuss women. Times haven't changed that much.

The SCUM Manifesto is available at the Alternative Bookstore (2035 St. Laurent).

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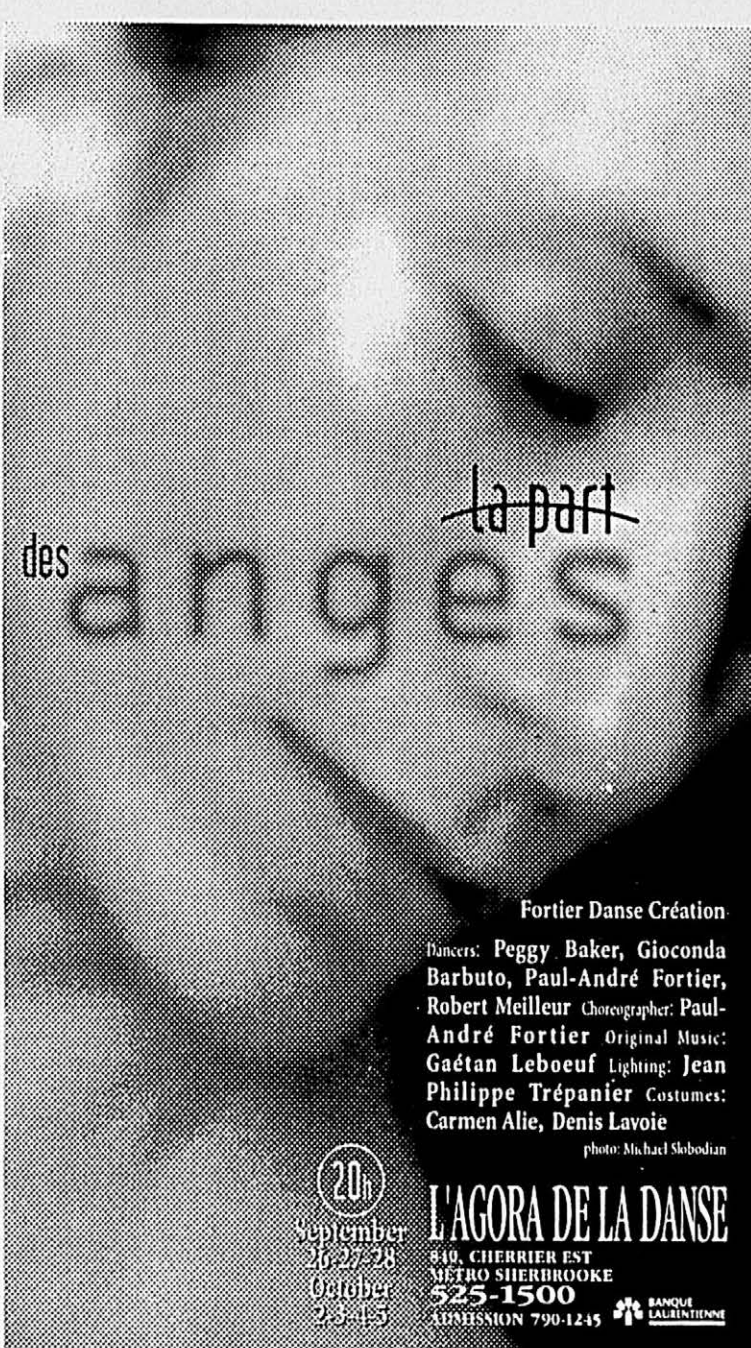
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TAKING THE POWER BA

by Derek Fung

Hydro Québec has always been the sweetheart of Québec, a symbol of

independence, strength and power. But power always comes at a price, and the aboriginal people of North America have often had to pay that price.

The new documentary *Power*, by film-maker Magnus Isacson, examines the James Bay Cree's struggle against Hydro Québec's James Bay II Project (a.k.a. the 'Great Whale Project'). The film traces the successes and setbacks throughout the Cree's fight to stop another hydro-electric project from destroying their

20 wild rivers would be harnessed by three dozen huge dams and hundreds of dikes that would affect an expansive area in Northern Québec. The second phase, James Bay II on the Great Whale river system, was to begin construction in 1989.

The film *Power* begins with the James Bay Cree's first major media campaign to stop the construction of James Bay II, the voyage of the Odeyak (a hybrid canoe/kayak) to New York City on Earth Day, April 22, 1996. By this point, the Cree had been unsuccessful in their dealings

Hydro Québec in 1992 and setbacks such as the settlement over James Bay I for \$50 million. Closing with Jacques Parizeau's announcement that James Bay II would be halted indefinitely, the film successfully captures the tension and importance of the campaign against Hydro Québec. It shows with all honesty the problems within the Cree Nation and the hardships the Cree had to face when dealing with Québec.

History lesson

Before we, as an audience can really appreciate the movie and why the cancellation of the Great Whale project was so significant, we have to consider first that the James Bay Cree have lived in Northern Québec since time immemorial.

In the film, Robbie Niquanacappo, Deputy Chief of Great Whale, explains, "We've lived here for 5 000 years, we've survived against incredible odds sometimes. The land — the most central thing in our lives — is to be destroyed. We'll be alive physically, yes, but as a people we will be dead, because our culture, our whole tradition, our values, all came from the land. The land was given to us by the Creator, not as something to be owned, not as something to be changed but something to be cared for, to be shared with other people and to be cherished and to be passed on to our children."

The land has special meaning, it is where the Cree people draw their life and living. Even today, the Cree population continue their traditional ways of life. Matthew Mukash, Chief of Great Whale, points out, "80 per cent of our people still live off the land. They live off hunting, fishing, and trapping. And with this project the habitat of the wildlife will be destroyed. When that happens, there goes our culture. We are the majority of people living in that area and we don't have a say in what the government wants to do."

A hydro-electric project of the scale conceived for the James Bay II Great Whale project would have flooded an area the size of France. In the process of diverting rivers and modifying the terrain, traditional hunting grounds and burial sites would have been de-

stroyed. In addition, levels of mercury in the water would increase due to the decomposition

Not just hearsay and exaggeration
These are not just postulated



of submerged trees. The increased level of mercury would make the fish and birds inedible, a major staple of the Cree diet.

Furthermore,

outcomes and effects of what would have happened if the dams were built. This was exactly what was seen when James Bay I was constructed on La Grande river. The communities of Cree people around La Grande were severely affected by the destruction of wildlife. And social problems grew: suicide rates went up, solvent and drug abuse increased, the number of murders escalated, alcoholism became rampant and family violence skyrocketed.

The James Bay I project is even more suspect considering that, at the time of the construction and planning of the project, the Cree people were not even consulted about the dam. No permission was requested. In fact, the people in the La Grande communities were not even informed about the dam by Hydro Québec. Many only found out about the dam from newspapers and radio announcements after construction started.

The Cree received no benefits from the use of their land and no compensation. Instead they were forced to sign away their land in the James Bay Agreement under the conquistador eyes of Bourassa, who saw only dollar signs and not the lives he was destroying.

Not people, but obstacles

The James Bay projects are just another example of Québec's racist policy towards the abo-

When James Bay I was constructed on La Grande river, the communities of Cree people around La Grande were severely affected by the destruction of wildlife. And social problems grew: suicide rates went up, solvent and drug abuse increased, the number of murders escalated, alcoholism became rampant and family violence skyrocketed.

the project would have altered migratory routes of several species of birds and animals like the caribou, eventually wiping those species out and the Cree's traditional way of life with it.



lands and their lives.

The James Bay Hydro-electric Project was conceived in three main phases. The construction of the first phase, James Bay I on La Grande River System began in May 1972 and was completed in December 1985. It consists of four major dams and generates 10 340 megawatts of energy. No independent environmental report was ever made before construction began.

If the entire James Bay Project were completed, over

with Hydro Québec and the Québec government. So instead, they decided to target the people who would be paying for the construction of the dams and using the power harnessed by them — New York State.

From there, the movie takes us step by step through Cree strategy meetings and public addresses. The tumultuous progress of the Cree campaign was tracked through victories like New York State's cancellation of a \$17 billion contract with

ACK

Magnus Isacson's *Power* traces the Cree struggle against Hydro Québec

original inhabitants of Canada. Hydro Québec did not see the James Bay Cree as people, but

the James Bay dams would have been one of the largest network of hydro-electric dams in the

veals tension and disagreement among chiefs, lawyers and consultants when planning strategy. Instead of trying to paint the Cree people as homogenous, Isacson has done an incredible job of allowing the people to speak for themselves. As Matthew Mukash, Chief of Great Whale comments, the Cree "were not hiding the fact that there were disagreements."

The film also, due to timing, does not include the key be-

The actual fight against Hydro-Québec began a year ear-

"To develop hydroelectricity is to conquer the North. I feel, to put it modestly, like a conqueror. We are economically conquering the North of Québec."

— Former Premier of Québec, Robert Bourassa

as obstacles. They did not respect the Cree's right to the land they lived on, nor the value of their traditional way of life.

This is partially due to the importance of these hydro-electric dams to Québec. James Bay I on La Grande river was railroaded through in the early '70s, partly fueled the drive for separation and the need to prove

world. Symbolically this would have shown the world that Québec has power — that it has control over the land and nature.

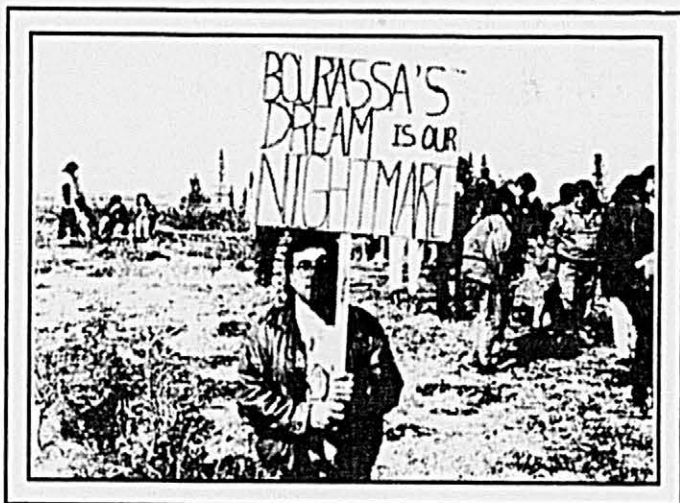
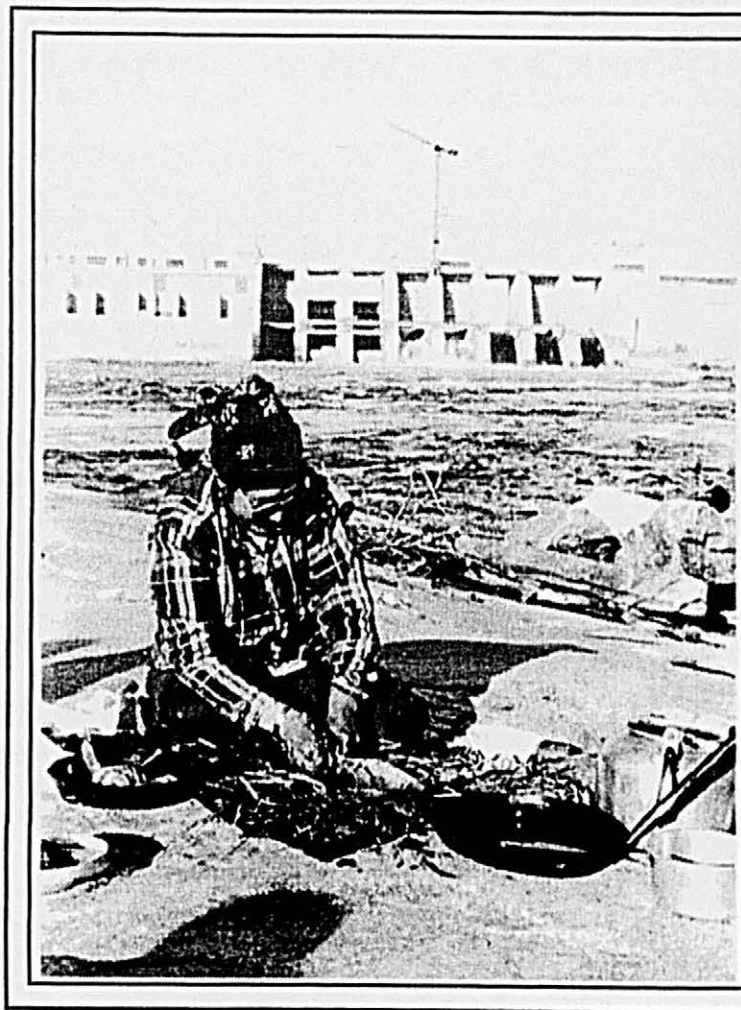
Chronicling struggle and victory

Taking into account how the mass media covered the James Bay struggle, *Power* does an excellent job of chronicling the

In allowing the people to speak for themselves, Isacson allows for a greater degree of insight behind the motivation of the main players, clearly revealing the hidden colonialist agenda of the Québec government. Particularly telling are comments by former premier of Québec Robert Bourassa ("To develop hydroelectricity is to conquer the north. I feel, to put it modestly, like a conqueror. We are economically conquering the North of Québec.") and former cabinet minister Lise Bacon ("Their territory that they claim is theirs is still ours. We haven't given it up yet."). There is no effort in the film to shield the goal of domination and control of the aboriginal people of Québec, first by destroying Cree land and livelihoods and then forcing them to assimilate into Québec culture.

Some omissions

Whereas the movie does an outstanding job in its honest portrayal, there were other problems that were difficult to remedy due to time constraints. With a two hour running time and four years worth of footage, it was a difficult job for Isacson to decide what to include and exclude. One striking omission is that of the Cree Elders. Although they have some minor appearances in the beginning of the movie, their role seems to be minimised. In actuality, the direction of the Cree leadership is strongly influenced by the opinions of the elders. Dianne Reid, Cree activist, commented that the Cree who have screened *Power* "felt that there were not enough elders [in the documentary] who are the strength and force of the nation."



to the eyes of the world that Québec was worthy of nationhood. The dams produce big money for Hydro Québec and in turn are a major source of revenue for Québec. Economically, James Bay I was a huge economic success.

Francine Pelletier, a journalist at the time, comments, "I think a lot of Quebecers would agree with the Cree that Hydro Québec does not do everything right, but this is not any old company, Hydro Québec. This is the instrument of emancipation of 'La belle province' It is the way Québec went from an age of darkness to an age of life. You just don't beat up on a Sacred Cow [like] Hydro Québec."

Besides the economic value of such mega-projects, there is their symbolic worth. If completed,

transformation of the Cree Nation. As a nation, they saw what happened after James Bay I and they were unwilling to allow Hydro Québec to push them around again and destroy their way of life. It is an inspiring movie that shows how a Nation was formed in a time of crisis and how that Nation fought back and won.

However, winning does not come without a price, and the film does not attempt to conceal this. The honesty of *Power* is striking. It manages to show real people who have serious moral and social issues to tackle and how compromises and hard decisions concerning these issues are made. Many private meetings within the Cree leadership form an integral part of the film which re-

ginnings of the Cree struggle, because Isacson only started the project when the Odeyak be-

lier. The film also omits important events such as the International Water Tribunal in Amsterdam in 1989, when the Cree leadership and elders presented their case against the James Bay project.

In total, *Power* is an important film to see for several reasons. It documents one of the most important struggles in our lifetimes and shows that with perseverance, the people came to be victorious over the government. *Power* also gives a voice to people who have been silenced in the discourse of nationalism and sovereignty in North America. It is a movie whose time has come, announcing with a clear voice that the Cree Nation will not be silenced again.

"The land — the most central thing in our lives — is to be destroyed. We'll be alive physically, yes, but as a people we will be dead, because our culture, our whole tradition, our values, all came from the land."

— Robbie Niquanacappo, deputy chief of Great Whale

Power is playing until Sept. 26 at Cinéma du Parc (3575 du Parc, in La Cité).

gan its voyage to New York City to start the American media campaign.

YAWP!

OPENS ITS BIG MOUTH...

The evergrowing monster takes the Cabaret stage

by Noémi Tousignant

Even with stage smoke and coloured lights, Yawp! managed to preserve its humility and amateurish charm as this weekly performance event climbed onto

project on spoken word in Montreal for *Voice* magazine (now *Vice*) in the summer of '95. His participation in Voxhunt and interviews with over 50 artists im-

lished, to encourage artists to keep up with each other's work, and to increase the total audience for spoken-word performance.

The format of the potluck section tends to encourage a short span of attention, and consequently the successful acts are those who do not overstay their welcome. Even in Saturday's show where most performers were Yawp! regulars, the golden rule of short and sweet held true. Peter Greene's infectiously optimistic mini-songs could have gone on for even longer, which is unusual for this type of event, whereas the sound pieces of Paco Wilson Lopez, which remind me of a hyperactive child playing with his new hot-wheels, took much less time to reach the tender spot in my eardrum.

Unpretentious also sells well, such as Simon's shy British humour, funny even

though I'd heard it before, or Fortner Anderson's clear and sobering spoken-word. Although Anderson fell into the second part of the show, audience attentiveness for poetry is often limited and even his powerful pieces had trouble escaping that stigma. I was completely blown away by Anderson's first two pieces but my mind wandered towards the end of the set.

Between acts, Prof. Jake delights in quizzing, prizegiving and furthering the audience's vocabulary. He has taught English at McGill and Concordia and now teaches privately in Westmount. He would have been my favourite elementary school teacher. There are no teacher's pets though, and he introduces everyone of his guests with affectionate superlatives. Jake doesn't perform his own pieces unless asked, although I doubt he needs much coaxing.

Although anything goes at Yawp!, Kinnie Starr managed to be distinctly unyawpish with her big post-grunge West-Coast sound — a sound far from the

mellow tones of Martha Wainright and Andrew Sweeney, both of whose reputations were Yawp!-reared through piggy-backing. However, the dancing Starr encouraged provided some energetic extracurricular audience participation and her successful contribution to the event may have catapulted Yawp! into a new era of its existence, exposing spoken word next to earthquake mag-

growing Yawp! events.

Yawp! is launching into a dynamic and expansive second season with three more shows lined-up at the Cabaret this fall. Expect some hillbilly music, acts of questionable taste and more comedy. Also keeping up is Little Yawp!, fostering a new generation of yawpers, and collaborating with Big Yawp! in a multi-layered promotion ground for spoken-word and anyone who



DAILY PHOTO BY ANNEMARIE CRAMPTON

MELLOW TONES: MARTHA WAINRIGHT

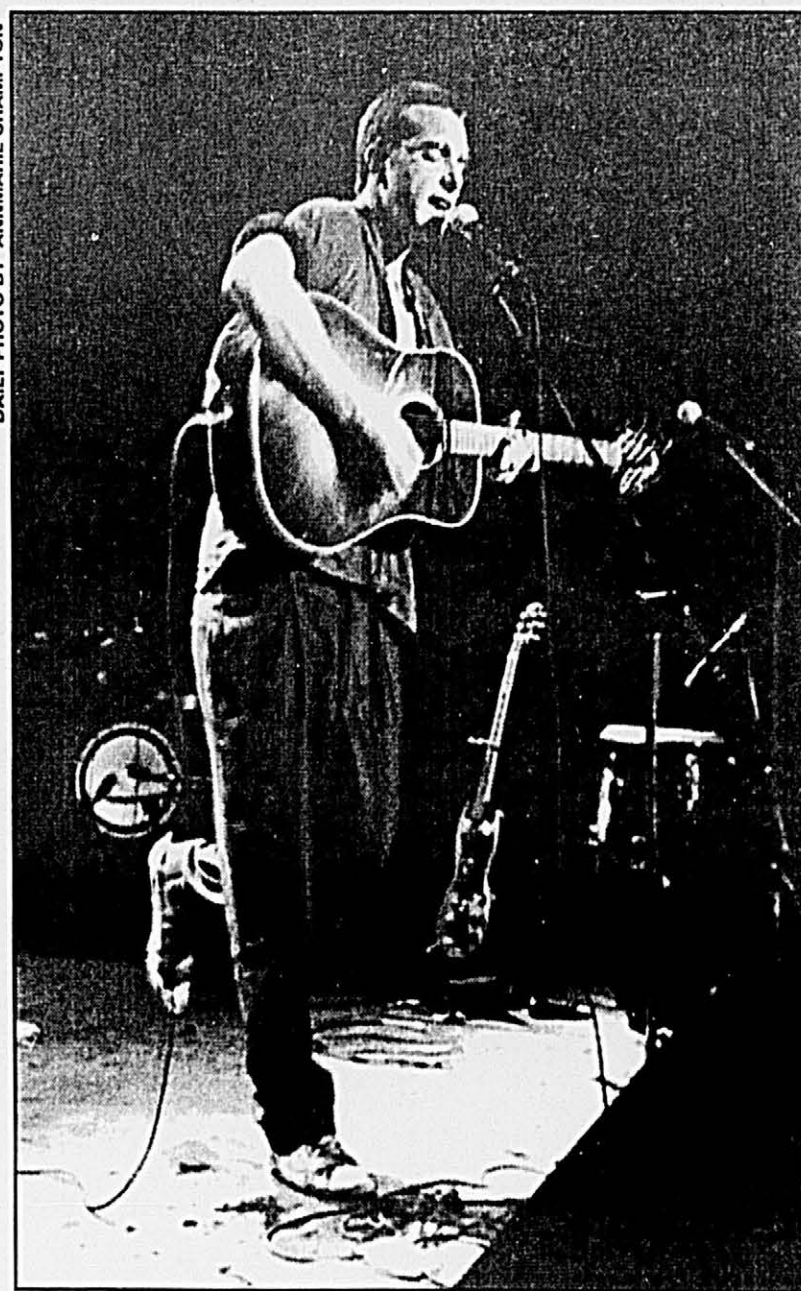
the big stage of the Cabaret last Saturday. There was less distraction, however, without the puzzled grimaces of passersby to provide the backdrop to the small stage at Bistro 4, the cosy space where the event usually takes place. Yawp!'s ability to fill a more spacious venue was once again put to the test. As with its first big show, a collaboration with the spoken-word event Voxhunt, which took place at Club Soda last August, a sizeable crowd rose to the occasion.

Although Yawp! went solo this time, Kinnie Starr — previously unknown to Yawp!, but preceded by her West-Coast reputation and MusiquePlus interview — attracted a somewhat younger addition to the usual crowd. An extensive poster job, especially in campus areas, also contributed to the diversity of the audience, and MusiquePlus' first-time coverage of this event hopes to spread the yawpness beyond the small pool of Montréal's anglo-performing arts community.

The ancestor of Yawp!, a warehouse party entitled "Yawp!-A Festival of Friends", was organised by Jake, the event's host, to crown a research

pressed and inspired him. The success of the party and of the research provided the contacts and motivation he needed to start a regular event. Jake has been running Yawp! for the last year with partner Billy Mavreas, who is in charge of the artwork. Its title, evocative of a primal slip of the tongue, was in fact pulled out of a Walt Whitman poem. Whitman's philosophy — that poetry lies within everyone — is also at the base of Yawp!'s ideological lack of quality control.

Performing at Yawp! is yours for the asking. Jake is willing to expose new and possibly awful artists from in or out of town. The first part of each show is a potluck series of short performances, where one can view best and worst of what the city has to offer. The second part of the show features artists who have been well received and invited back to play a longer set, and who will ideally bring in an audience for the unknowns, a process called "piggy-backing." As artists become known, they serve as audience bait for the next batch, and so on. The objective is to foster local talent, both undiscovered and estab-



DAILY PHOTO BY ANNEMARIE CRAMPTON

MORE MELLOW TONES: ANDREW SWEENEY

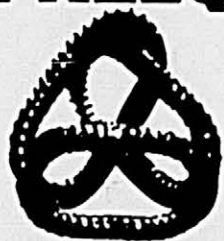
nitude bass vibration

With the Kinnie followers gone, a smaller, more mellow crowd remained to watch an engaging Martha Wainright close the show. The sound quality brought out the finer modulations in her voice as she sang an expanding repertoire of her own songs, and a couple of seductive Cole Porter covers. To these she added one of mommie's, one of daddy's, then invited big brother Rufus up, who, with his usual drunken grace, joined her to finish off the first of a new strain of

needs a chance.

On Thursday (tonight), Yawp! presents Rob Lutes, Stef Hartlieb and Conrad Sichler at the Monkey House (20 Roy E.). The next Yawp! proper is on Saturday at Bistro 4 (4040 St. Laurent), with Rhythmic Missionaries, Martha Chaves and a midnight open mic. Both events are three dollars. Some upcoming spoken word events include the Voxhunt poetry slam (October 13), Enough Said, Tongue-tied and Amethyst Tuesdays.

FNEEQ



CSN

Association des Étudiant-e-s
Diplômé-e-s Employé-e-s à McGill

agsem
Association of Graduate Students
Employed at McGill

Do YOU think Principal Shapiro cares about teaching and research?

A letter to the McGill community from McGill's Teaching Assistants

On May 6, 1994, teaching assistants and lab demonstrators of McGill sat down with representatives of the administration and began the difficult process of negotiating the first ever academic collective agreement at McGill.

Over 28 months have passed and still we do not have a contract.

Initially McGill refused to submit any proposal regarding the proposed salary, workload and working hours for its teaching assistants. Because of this stalling we sought assistance from the Quebec government through non-binding conciliation. This process has achieved some results but it is very, very slow.

After over 2 years of negotiations, McGill submitted a preposterous counter-proposal on March 5, 1996. The offer proposed salary cuts of up to 50% to most TAs, no protection from overwork, no cost of living increases (despite a salary freeze since the mid 1980s), no student-TA ratio limits, and no job security whatsoever.

To demonstrate our discontent with this offer, McGill's TAs held a one-day strike on March 19th, 1996. A second mandate was obtained for a strike to be held in the fall of 1996.

Meanwhile, the working conditions of TAs are continuing to decline, underscoring the need for a collective agreement. McGill's policies have resulted in ever-increasing TA-student ratios: a recent Faculty of Arts memo proposed a ratio of up to 140:1. Such ratios are eating away at the quality of undergraduate education and are limiting the ability of TAs to pursue their own graduate research. As a result of being terribly overworked, many TAs do not finish their degrees in a timely fashion.

Salaries for Teaching Assistants have been frozen since the mid 1980s. This is despite the fact that McGill has successfully raised over \$200 million in its 21st Century Capital Campaign. Taking into account the average cost of living increase during this period, TA salaries have actually decreased by well over 30% over the last ten years.

McGill's contempt for its teaching assistants must end.

If you believe that McGill's students deserve a high quality education; If you agree that the quality of education is being undermined by the outrageous working conditions that TAs are being subjected to, then help us in our effort to get a contract and to improve the quality of education at McGill. Send letters of support to AGSEM - McGill's TA union at:

agsem@leacock.lan.mcgill.ca

McGill University, Suite 2401, 2020 University, Montréal, H3A 2A5

VOICE: (514) 398-2582, FAX: 398-2623

Visit our web site at <http://www.cs.mcgill.ca/~ta-union/>

McGill's TA Union

eat your veggies, not your friends

Canada's meat capital bans
vegetarianism

by Carl Warren

CALGARY (CUP) — Chris B. Carrot has been banished from the playgrounds at two Alberta elementary schools.

Officials at both Weinlos and Crawford Plains elementary schools barred the mascot for the Virginia-based animal rights group People for the Ethical Treatment of Animals from preaching to children about the virtues of vegetarianism on school grounds.

School board officials say the message brought to children by the mascot was not appropriate to their schools' educational mandate.

"The board, the principal and

parents look at whether or not [the campaign] fits in with the curriculum," says Jennifer Stack, communications director for the Calgary board of education. "They have to ensure that the material is of value to the system. The board decided that [vegetarianism] was inappropriate and didn't fit in with what things the school was doing at the time," she said.

Michael McGraw, public relations director for PETA says the campaign offers students essential information. He says children are not well-informed about vegetarianism as an alternative food choice, especially in

elementary schools.

"These kids are getting a pretty narrow view of food choices in their schools and that's why Chris B. Carrot is there to present another side of the story.

PETA sidestepped the ban by sending their mascot to speak to children outside of school property. So, Carrot continues to greet children handing out buttons urging kids to "Eat Your Veggies, Not Your Friends."

Animal rights activists say that the PETA ban is an example of the educational system attempting to censor any discussion of alternative to the car-

nivorous lifestyle.

According to Liz White, a spokesperson for the Animal Alliance of Canada, PETA's tactics are especially threatening to educators and the Alberta cattle industry because they make animal rights more relevant to kids.

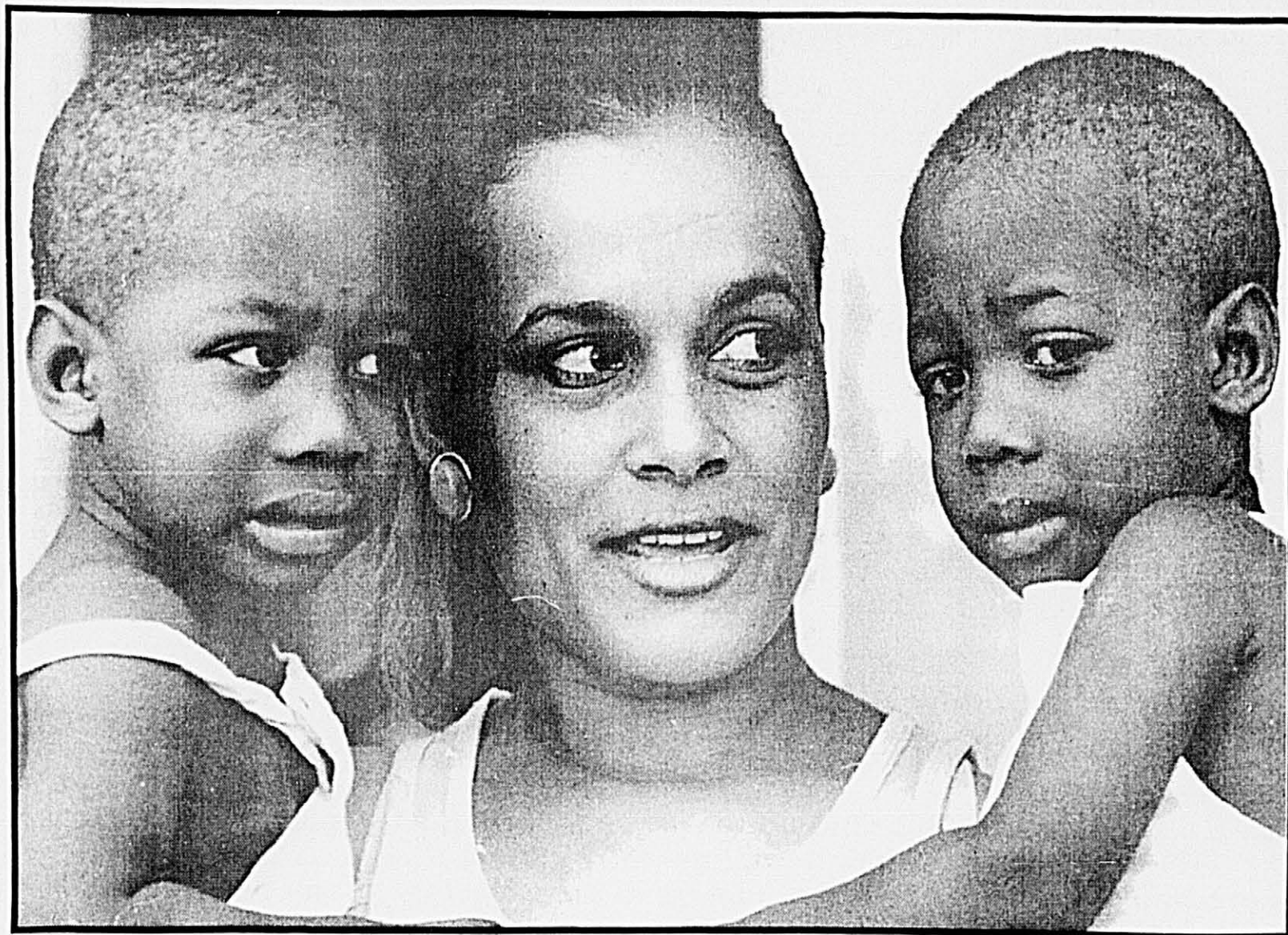
"It is considered normal to eat a hamburger or steak and it's kind of curious that educators are threatened by presenting an alternative point of view," she said.

She adds that kids respond more to lovable characters like Chris B. Carrot than leaflets and workshops.

Many young people who choose to boot beef from their plates do not receive any classroom guidance about managing a healthy vegetarian lifestyle and so they end up substituting on junk food," White says.

"The truth is the more and more kids are becoming vegetarian for a variety of reasons," she said. "If you can't talk about it in the schools, how can you ensure that they get the right nutrition? The last thing we want is for our vegetarian kids to be living on french fries."

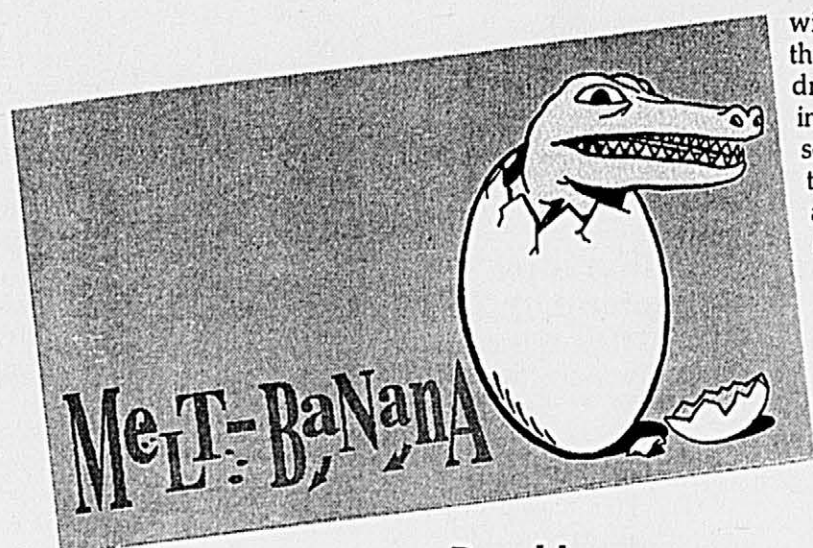
off the darkroom floor...



UNTITLED

by Paola Ricci

C D R E V I E W S



Melt Banana -

Scratch or Stitch

(Skin Graft)

Holy annoying in that fun hyper-speed action game way, Batman. Imagine watching Japanimation with one hand on the fast forward button and one hand holding a Vietnamese coffee while listening to the Chipmunks playing pogo-punk at about triple speed while your roommate plays the Boredoms or Naked City. Did I mention the strobe lights? Methyl amphetamines?

No, I wasn't listening to it at 45 rpm. That's the beauty of this album: After being alarmed by the intensity and a remote fear that my turntable had gone completely mad, after giggling at the looks my roommates and their parents gave me, I tuned into the frothy energy — and recognised how appealing Melt Banana are musically. Far from just another freaking speed band, they play the experimental rock one has come to expect from Skin Graft records, only faster (well, excepting label-mates Space Streakings, who play in the same manic arena).

One drawback (or benefit, depending on how you look at it) is that this music has a nasty potential to be, well, *annoying* in large doses at the wrong time. Even in this era of outed alternativism, Melt Banana manage to exceed the normal range of freakiness, which may or may not be a factor of the participation such luminaries as Steve Albini and KK Null. The "limited vinyl edition" is super cool, coming with a beautiful vinyl jacket, a poster, the insert for the CD, including lyrics, another hot pink jacket and the chocolate sprinkling on this double mocha cappuccino: a transferable temporary tattoo. You know that if they come, I'll be the one in the front with the tattoo.

— Jay McCoy

Punchbuggy -

Grand Opening Going Out Of Business Sale

(Shake The Record Label)

What are they saying? You can't hear the words through the sound of three guitars continu-

with the top down. Peter Pan is their roadie. He gave into the dream and you can too — sleep in, drop out, and concern yourself with simple things. Ambition and studio gymnastics are all uptight, the business of music is making noise, and this is a bulk portion.

— Mullen Buss

The Serotones -

The Soundtrack to Your Life

(self released)

The mere mention of the 'neo-West Coast' sound immediately conjures images of the usual underdeveloped, guitar drowned, one-liner loving, pseudo-punk garage band feigning musical integrity. Transcending this cliché, the Serotones have established a sophisticated sound rarely found on first releases.

The two lead vocalists, Alan Wong-Moon and Tim Hinds, are both accomplished musicians who have composed the

majority of the songs on the album. Opting to write about less popular subjects amongst the politically outspoken, they provide a refreshing and lighthearted diversion from the plethora of songs mourning regret. However, although on the surface the lyrics appear to have simplistic meanings, delving into them uncovers a more sentimental underlying message. "Waves of Summer" is ostensi-

ously churning. But enunciation isn't really important when the sound makes you shake your head and bob like on a post-modern American Bandstand. I was hummin' "Pretty Good Disaster" all day.

Punchbuggy is all electric, but running on high octane at about 360 bpm of not particularly complicated chords, each bundle straining against the progression like a teenager in self-assertion. On the spectrum of speed, it fits in just below an F-1 car redlining or an enthusiastic NoMeansNo track, but well above the thoughtful saunter of more groove oriented cousins such as Shadowy Men on a Shadowy Planet. The drummer runs slower, sounding like a drum machine, but thankfully less consistent. Operating instructions for this album prescribe the volume knob be tuned to 'dominant', so as best to enjoy the tense changes which build and break on each track.

Not that there's anything to prove. *Grand Opening Going Out Of Business Sale* is about as serious and involved as waiting for a bus while having nowhere better to go. Then the hard-driving cherry-red guitar sound pulls up

bly a nostalgic account of boyhood summers, but the reminiscing is actually a tribute to a former girlfriend fondly associated with the memories.

Moreover, the band often contrasts their more serious subject matter with an upbeat pace. On the opening track, "Read Me," the catchy melody and fast guitar chords create a desperate sound complementing the lyrics which deal with the lack of communication in a relationship.

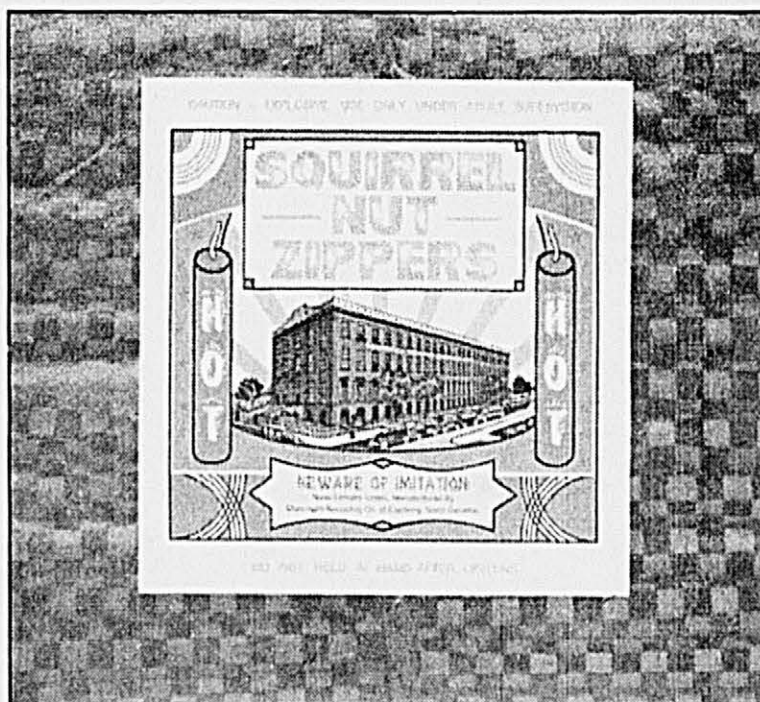
Nevertheless, the album on a whole maintains an uplifting attitude towards life typified by the concluding title track. Lines like 'I was the sunlight on your rainy day' and 'I want to live' resonate with optimism, and linger as hope amidst the cynicism of the black cloaked, angst-filled Generation X-ers.

— Jessica Lim

Squirrel Nut Zippers are speeding along the "eclectic" exit ramp of the indie rock superhighway with no one blocking their path.

Since the early 90's cocktail revolution fizzled out, bands have adjusted their focus to engage with the audience rather than provide the atmosphere to an already congested room. Instead of passively absorbing the melody and pitch of the music, the Zippers actually transport you back 70 years, leaving your mind to wonder what you are doing "on the corner of fourth and main" in the frantic hit, "Lover's Lane."

Hot is their second album after last year's *The Enevitale* SNZ which was as mind-blowing as singer Katherine Whalen's transformation from banjo plucker to nightclub seductress in the song "Danny



Squirrel Nut Zippers

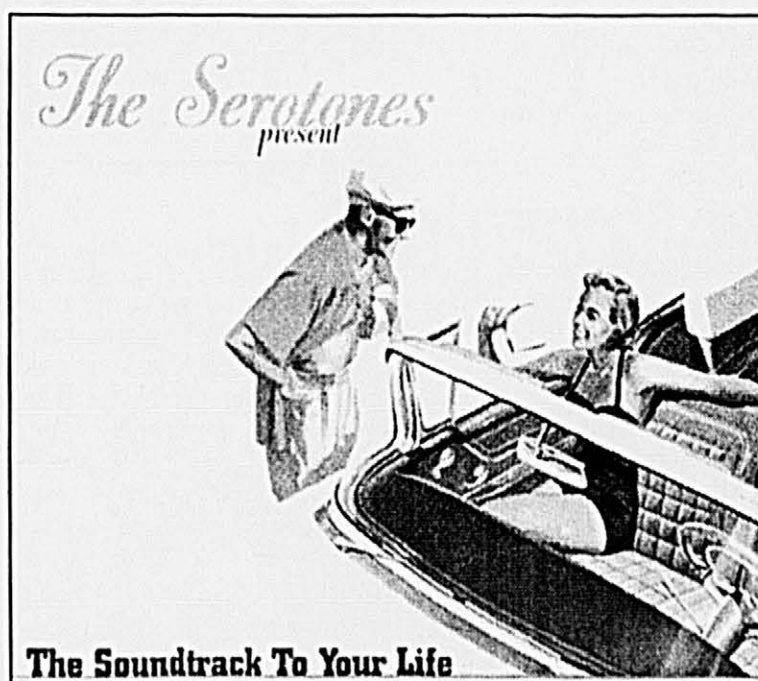
Hot
(Mammoth)

Inspired by the graceful charm of Billie Holiday, the invention of the locomotive, and everything '20s, North Carolina's

Diamond." Composed of six musicians — whose talents include a wide array of big band style instruments such as saxophone, piano, clarinet, percussion, and string bass — the Zippers command their audience with nostalgic references too appealing to dismiss. Ever since their first 7" (on North Carolina's Merge Records) appeared, the Zippers have garnered wide acclaim for their authenticity in a genre thought impossible to resurrect except for short clips from old Vaudeville productions.

Hot features a bonus, built-in CD-ROM track that includes their entire first album, Quicktime videos of their appearance on the Conan O'Brien show and bizarre goodies like saxophonist Tom Maxwell's run-in with the cops when he accidentally drove past the OJ Simpson estate. In a world of too many bands sounding too much alike, the Zippers provide adequate relief in the most comforting of ways.

— Jonah Brucker-Cohen



E V E N T S

Thursday, September 19

- QPIRG's Network for Youth in Community Economics group has orientation meeting, Shatner Building cafeteria, 18h.

Friday, September 20

- McGill African Students Society meets in room B10, Shatner Building, 17h30. New members welcome.

- Auditions for the Players' Theatre/Savoy Society production of "Free to be you and me" held 18h-21h, Arts Building, room West 20. Sign-up sheets posted in Arts and Music Buildings.

- McGill's Department of Psychiatry holds seminar given by Dr. Chris Perry, of the Jewish General Hospital: "Research on the guided clinical interview for DSM-IV". 16h, Research and Training Building, room 138.

Saturday, September 21.

- Jews for a Humanist Secular Tradition (JHUST) hold secular Rosh Hashannah/Yom Kippur event, with songs and readings, 18h-21h Centre Greene, 1090 Greene Ave, one block below René Lévesque. Admission \$5, info 484-5033.

- LBGT Sky Night! All Students welcome at Sky Club. 23h.

- LBGT Queer Pub Crawl. All Welcome. Meet 20h, Shatner Steps

Sunday, September 22

- The American Sign Language Association holds John Hennessy Memorial Picnic, 4040 Montée St. Hubert (South Shore), 14h-20h. \$5 for adults, kids under 12 are free. info & tickets: 482-6050.

Monday, September 23

- Benefit screening of *L'Escorte* for Image & Nation, the gay and lesbian film festival. Cinema Imperial, 8 pm. Cost: \$12. (Tickets can be bought at L'Androgyne).

Tuesday, September 24

- Cedars CanSupport, a support service for people with cancer, presents information evening: "New Developments in Prostate Cancer", Royal Victoria Hospital, 19h30, 3rd Floor Medical Pavillion.

- Mups (McGill Undergraduate Photo Society) holding Gen-

eral Meeting, 17h30, B-06, Shatner Building. All welcome.

Wednesday, September 25

- Volunteer Fair in Shatner Ballroom, over 50 Montreal organizations represented there to recruit volunteers, 11h-14h30.

- Concordia University's Department of English presents lecture: Michael André Bernstein of the University of California, Berkley, on "Unrepresentable Identities: The Jew in Postwar European Fiction" 20h30, in the main build-

ing of the Sir George Williams Campus. Info 848-2340.

- LBGT Coordinating committee. All Welcome. Shatner 429, 18h

Wednesday, September 27

- LBGT Bisexual Discussion Group meets, 17h30, Shatner 425.

Thursday, September 26

- The Group Projet d'Action Interuniversitaire pour Sarajevo holds benefit concert of Brazilian jazz, Université de

Québec a Montreal, in the Marie-Gérin-Lajoie room. Admission \$10. Info 790-1245.

Thursday, September 28

- LBGT Women's Discussion Group meets, 18h30 Shatner 425

Ongoing

- The jazz harmony band plays at Ciné-Express café, 1926 St. Catherine, Thursdays and Fridays at 21h. Admission free.

- Lunch time Bible Study at Newman Café, 3484 Peel,

Wednesdays 12h30-13h15. Hot lunch available for \$1.

- The McGill School of Social Work offers support, self-help groups for people dealing with the loss of a family member or friend to suicide. Free. Info Estelle Hopmeyer, 398-7067.

- Images Interculturelles is looking for a volunteer to conduct research on Black films for Black History Month. Info Christine Vien at 842-7127.

- Head and Hands seeks volunteer tutors Info Marc at 481-0277.



1. Delegation to Investigate Human Rights Abuse

A Commonwealth delegation began discussions with the Nigerian government earlier this week to allow an investigation into nation-wide human rights abuses. Last year, Ken Saro Wiwa - a Nobel Prize nominee and head of the Movement for the Survival of the Ogoni People (MOSOP) - was unjustly executed after leading the movement for Ogoni self-determination. For the past 40 years, the Ogoni have been the victims of environmental genocide, resulting from oil production heavily funded at the time by the Shell Petroleum Development Corporation. The only member of the Commonwealth to impose sanctions as a result of the execution of Saro Wiwa and other Ogoni activists, was

Canada. Nigeria responded by closing its embassy in Canada, claiming that the action was for economic reasons.

Source: lr@derechos.org

2. China imposes Internet Censorship

China has blocked access to the hundreds of internet sites that it has deemed politically unacceptable. Sites blocked include the New York Times, Los Angeles Times, Wall Street Journal, Amnesty International, Tibetan inde-

3. Peruvian President to Release Unjustly Sentenced Prisoners

President Albert Fujimori announced today that he would release 25 people next month who were falsely convicted of terrorist activities. The government has acknowledged that up to 400 people have been wrongly jailed, while local human rights groups such as the National Coordinator of Human Rights estimates the number is closer to 1000. Human rights groups emphasize that

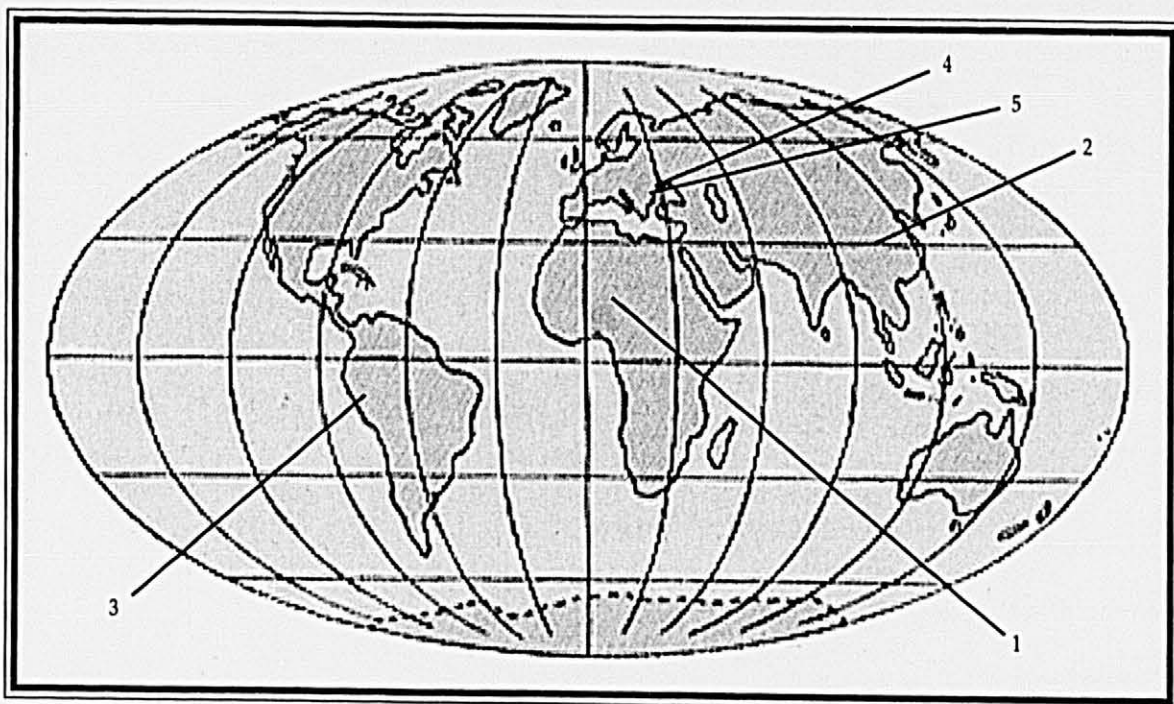
deemed homosexuality a crime last week, despite lobbying from European human rights groups. Under the new legislation, 'Homosexual acts' are punishable by up to three years in jail and up to 5 years imprisonment if the 'act' is committed in public. Although the vote followed a heated debate, parliament was overwhelmingly in favour of the legislation, with a final vote of 174 to 39.

Source: Inter Press Services

5. Mass Grave Exhumed

Dr. William Haglund and his team from Physicians for Human Rights have exhumed the first body from a suspected mass grave site in Serb-held eastern Croatia earlier this week. The Investigative unit of the War Crimes Tribunal expects to unearth a total of 260 bodies. The bodies in the mass grave near the tiny village of Ovcaro just outside Vukovar are believed to be non-Serb civilians massacred by Yugoslav National Army (JNA) officers after they invaded Vukovar, in November 1991. The War Crimes Tribunal has indicted three JNA members for their role in the massacre, but Yugoslavia has refused to turn them over to Tribunal authorities.

Source: Amnesty International



pendence sites, and Taiwanese and Hong Kong political associations. Ironically, this action coincides with a rare open debate on human rights taking place in China this week, sponsored by the Inter Parliamentary Union. More than 600 participants are expected to gather in Beijing to discuss human rights, food issues and other international matters.

Source: The Independent

most of the convictions were obtained at secret trials using information and confessions obtained under torture and without the possibility of a fair defense.

Source: Human Rights Watch

4. Romania Deems Homosexuality a Criminal Act

The Romanian parliament

daily classifieds

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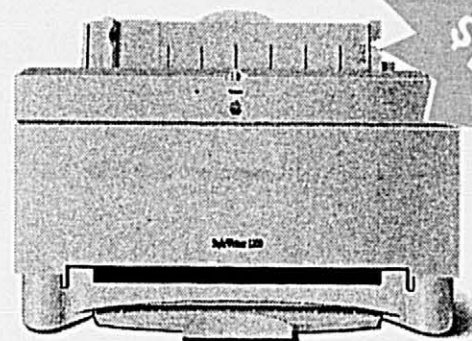
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